

MARY CORSE

THE BLACK SERIES

ACE CONTEMPORARY EXHIBITIONS

**5514 WILSHIRE
2ND FLOOR
LOS ANGELES 90036
TEL: 213 . 935-4411**

FOUR BLOCKS EAST OF THE LA COUNTY MUSEUM

**RECEPTION: SATURDAY DECEMBER 12 9-12 PM
EXHIBITION DATES: DECEMBER 1987 - MARCH 1988**

MARY CORSE

WHITE LIGHT PAINTINGS

FLOW ACE GALLERY

8373 MELROSE AVENUE
LOS ANGELES, CALIFORNIA, USA 90069
(213) 658-6980

RECEPTION: THURS., OCTOBER 2, 8-10 PM
EXHIBITION DATES: OCTOBER 3 - OCTOBER 31

Mary Corse

April 22-May 16, 1981

Opening Reception April 22, 6-8pm

The Clocktower
108 Leonard Street
New York City, N.Y. 10013
(212) 233-1096

LIBRARY

SEP 11 1981

JANUS GALLERY

8000 Melrose Ave., Los Angeles, CA 90046

**LOS ANGELES COUNTY
MUSEUM OF ART**



Mary Corse

*"My intention is to
use light to create an experience, not an object."*

MARY CORSE



OCHI

“... there is not a woman artist, apart from the untouchable priestess, Agnes Martin, who has confronted a theme as complicated as that of light, with such deep dedication, such constant research, and the authentically original and very personal approach of Mary Corse.”

—Italian Vogue, January 1997

Los Angeles based artist Mary Corse has spent her expansive career studying light in order to formulate her theory of artistic effects.

Having emerged in the late 1960s as a vibrant response to the modernist school of Light and Space, Corse has gone on to immerse herself in the dual mediums of white and clear light.

Corse's paintings initially appear to offer only a simplified monochromatic palette. It is only upon closer interaction that the work instead reveals a complex variety of ephemeral shades, tones and moments that directly involve the audience.

It is the physical and tangible presence of light that defines the art of Mary Corse.

MARY CORSE

Recent Painting

FEBRUARY 15 - MARCH 15, 1998

OCHI FINE ART

119 LEWIS STREET . P.O. BOX 193 . KETCHUM . IDAHO . 83340

208.726.8746

ARTIST'S FILE

CORSE, MARY

MARY | CORSE

Paintings 1997

Opening Reception For The Artist
Thursday, June 26th, 6:00 pm
R.S.V.P. 310.550.6792

CHAC MOOL

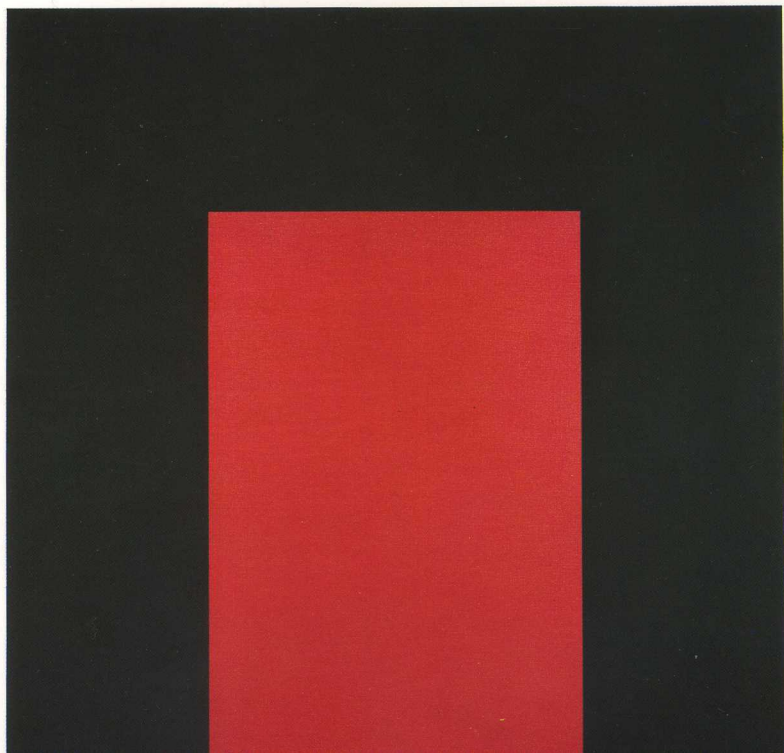
CONTEMPORARY FINE ART

8920 Melrose Avenue
West Hollywood, CA 90069

CHAC MOOL

CONTEMPORARY FINE ART

8920 Melrose Avenue
West Hollywood, CA 90069
310.550.6792



MARY CORSE

New Directions

Opening Reception for the Artist
Friday, September 11, 1998
6-9 pm

R.S.V.P. 310.550.6792

CHAC-MOOL

CONTEMPORARY FINE ART

8920 Melrose Avenue
West Hollywood, CA 90069

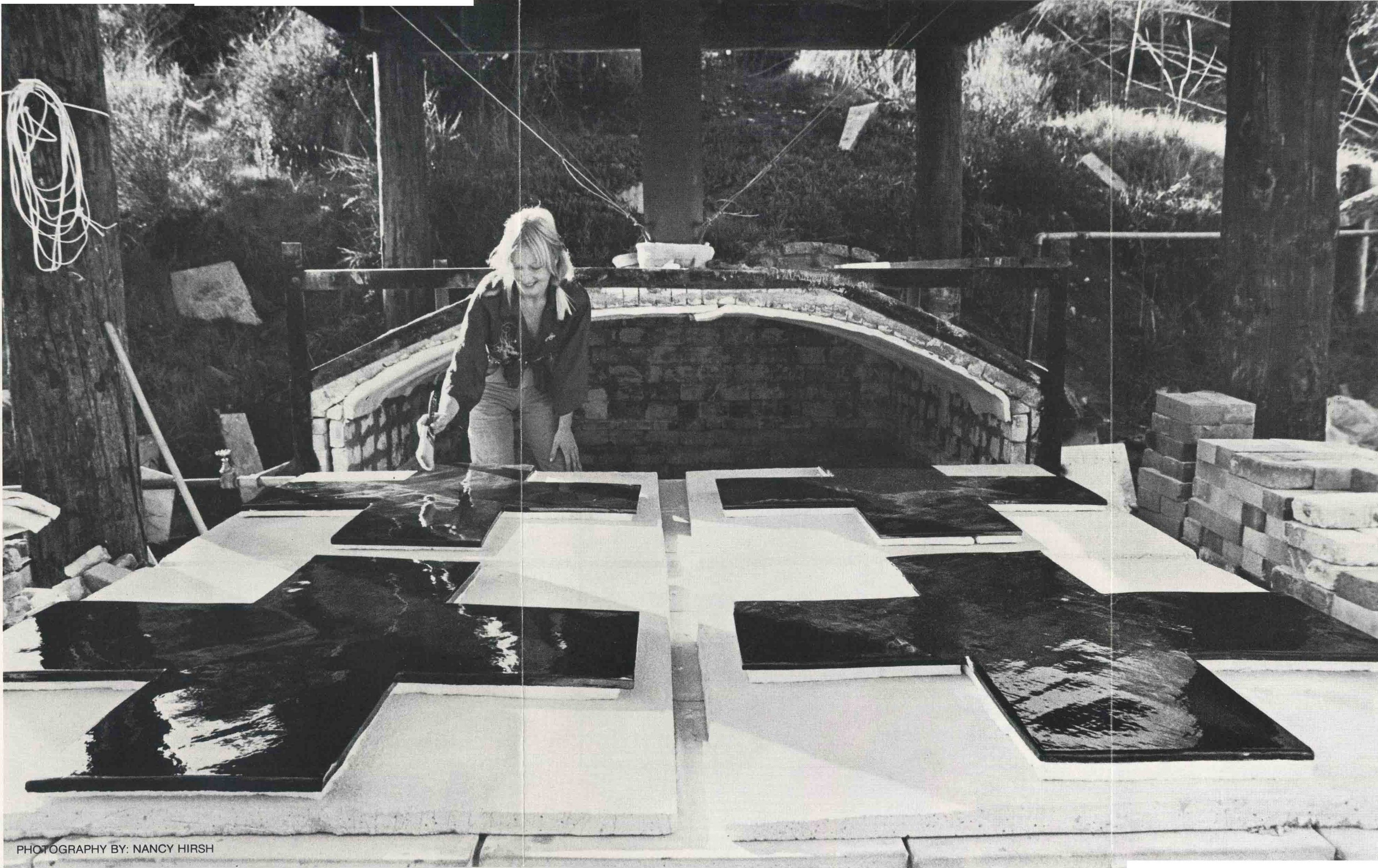
LEORSE, MARY

ARTIST'S FILE

Front: *Untitled - White & Black with Red Light*, 1998, 9 1/2' x 11 1/2', Paint & micro-glass spheres

MARY CORSE

PHOTOGRAPHY BY: NANCY HIRSH



EARTH PAINTINGS

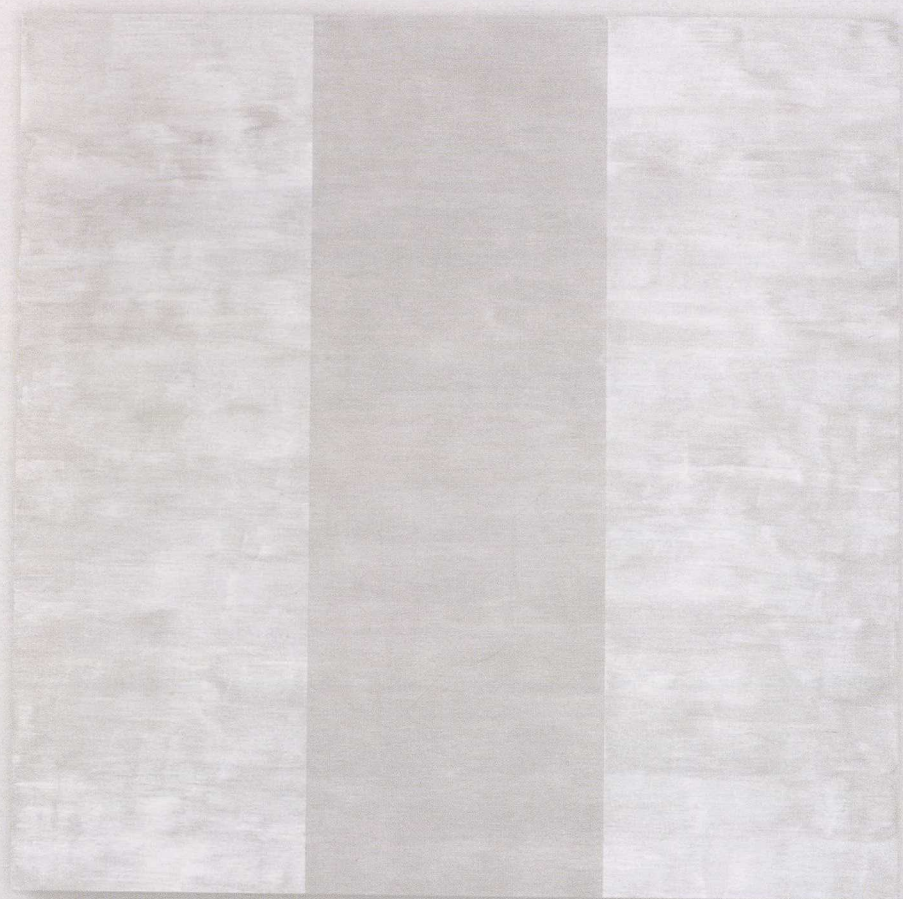
March 16 - April 7, 1979

Artist Reception, Friday, March 16
7 to 10 p.m.

Also Exhibiting Linda Shaffer / Photography / "Tibetans in Exile"

Janus Gallery

21 MARKET STREET, VENICE, CALIFORNIA 90291 / (213) 399-9122
TUESDAY THROUGH SATURDAY, 11 TO 5:30, AND BY APPOINTMENT





MARY CORSE

INSTALLATION OF
RECENT PAINTINGS

EXHIBITION ON VIEW THROUGH
SEPTEMBER 8, 2012

ACE GALLERY LOS ANGELES
SECOND FLOOR

5514 WILSHIRE BLVD.
LOS ANGELES, CA 90036
[BETWEEN LA BREA & LACMA]

ACEGALLERY@ACEGALLERY.NET
WWW.ACEGALLERY.NET
T: 323.935.3388 F: 323.202.1082

ONE HOUR COMPLIMENTARY PARKING DURING THE DAY WITH VALIDATION
AVAILABLE FROM 10AM - 6PM IMMEDIATELY BEHIND THE GALLERY
BETWEEN DUNSMUIR AND BURNSIDE

RECENT PAINTINGS

Essay excerpt from
The Realization of Perception: White Paintings by Mary Corse
by Drew Hammond (2011)

Since periodizations cannot all be arbitrary, we can notice how events of the early chronology of Mary Corse's life could have projected themselves into the future. Her birth in 1945 coincides with the year of Pollock's first drip paintings made in the same year, and her precocious early work of the mid and late sixties saw the twilight of Abstract Expressionism and the publication of Donald Judd's *Specific Objects* in 1965, an essay that was to signal the evolution of Minimalism as a force in American painting, "even though," as Corse has remarked, "we discovered there really are no specific objects."

This discovery has to do with the most distinctive feature of Corse's work as a dynamic embodiment of perception. The work is such an embodiment in two senses of the term, both as a visible expression of perception, and as a process by which perception becomes tangible.

In the presence of Corse's paintings—often to our astonishment—we find that they transform before our eyes as we draw closer or farther away, and especially if we should move across the field of view. Should there be a natural light source, then the paintings also change as the light striking them moves due to a passing cloud, or by the trajectory of the sun. At first, the works might appear to be fixed, undifferentiated, flat, hard-edged, monochromatic—in this case matte white—geometric fields with neither a sign of the artist's hand nor an accidental pattern of surface variation. Then, even with a subtle change in the spectator's viewing position, the paintings suddenly reveal alternating bands that might be reflective, gray, differentiated by brushstrokes, textured, and with what Hans Hofmann called "push-pull" varying depth effects. With any further movement of the spectator or the light source, the paintings continue to reveal innumerable oscillating variations between these two poles of unity and multiplicity.

Corse's manner of compelling a variable perception with the viewing experience also renders her work conceptually distinct from older Minimalist contemporaries such as Donald Judd, Frank Stella (early work), Larry Bell, Brice Marden (early work), John McCracken, Carl Andre, and others. Despite its diversity, "orthodox" Minimalism remained at heart a more radical assertion of the Modernist idea that a work of art could aspire to dispense with any external referent in order to represent only itself. Corse's work rejects such a view not for traditional reasons of art as a representation of an external referent, but because the Modernist autoreferential idea presupposes a fixed self to which the artwork exclusively refers.

Instead, Corse's own work posits an experience that entails the interaction of three elements: (1) an artwork contrived by the artist as a field that elicits acts of varying perceptions; (2) the subjective and varying perceptions that the work compels thereby; and (3) external conditions independent of the spectator that further vary the perceptions. In this sense, the work is not autoreferential, but the nexus of a system of conditions in shifting and continually dynamic equilibrium. As such, the work enacts rather than represents our experience of reality.

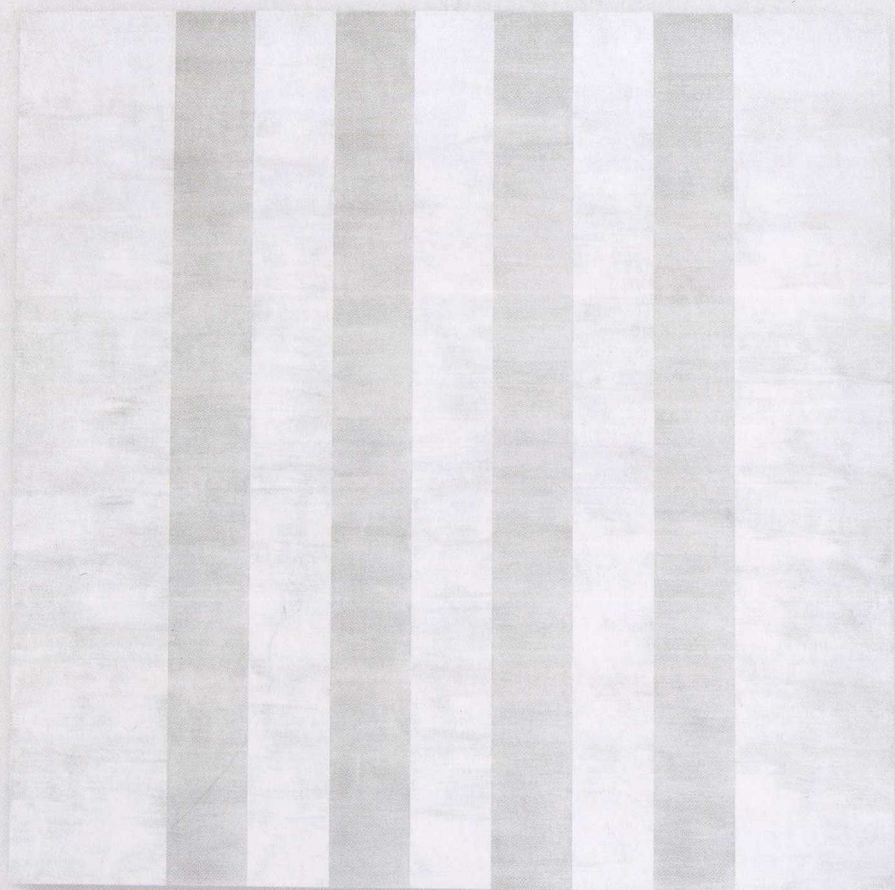
In the last year, artworks by Mary Corse were included in the following exhibitions: The Getty Center, *Pacific Standard Time: Cross Currents in L.A. Paintings and Sculpture, 1950-1970*, and the related *Pacific Standard Time* exhibition at The Museum of Contemporary Art San Diego, *Phenomenal: California Light, Space, Surface*. In addition, her work was also exhibited in *Surface, Support, Process: The 1960s Monochrome* in the Guggenheim Collection, at the Guggenheim Museum in New York.

(cover)

UNTITLED (WHITE INNER BAND, BEVELED), 2011
GLASS MICROSPHERES IN ACRYLIC ON CANVAS
8' (H) X 8' (W)

(inside)

EAST WING ACE GALLERY, 2012





MARY CORSE

INSTALLATION OF *CURRENT PAINTINGS*

PREVIEW SATURDAY, FEBRUARY 25, 2012

6:00 - 8:00PM

ACE GALLERY LOS ANGELES
SECOND FLOOR

ON VIEW THROUGH MAY 2012

5514 WILSHIRE BLVD.
LOS ANGELES, CA 90036
[BETWEEN LA BREA & LACMA]

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(cover)
FOUR WHITE INNER BANDS, BEVELED, 2011
GLASS MICROSPHERES IN ACRYLIC ON CANVAS
9' (H) X 9' (W)

(inside)
EAST WING ACE GALLERY, 2012

JANUS GALLERY

8000 MELROSE AVENUE, LOS ANGELES, CA 90046 / (213) 658-6084

CORSE, MARY

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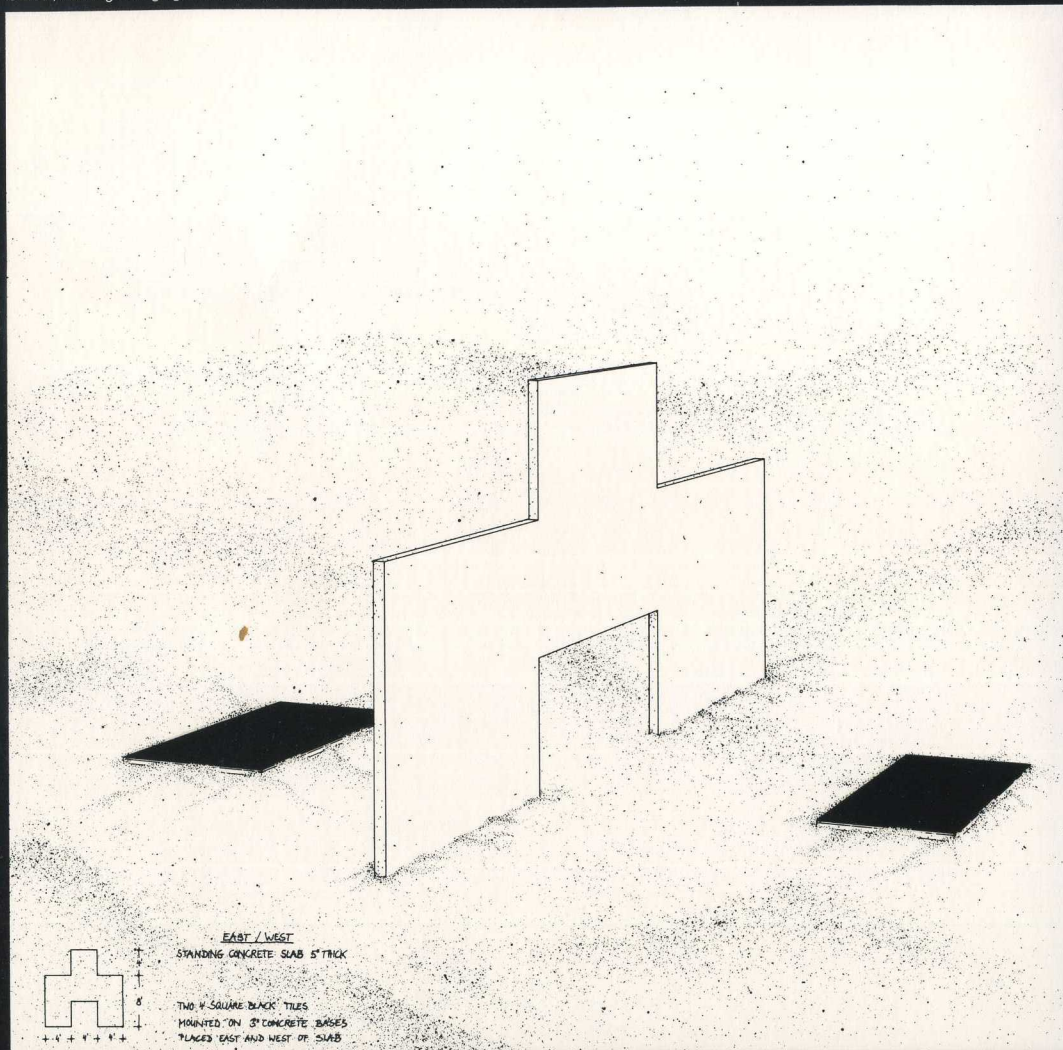
Permit No. 24348
Los Angeles, Ca.

LIBRARY

AUG 12 1983

LOS ANGELES COUNTY
MUSEUM OF ART

"East / West". Standing concrete slab 5" thick. Two 4' square black tiles mounted on 3" concrete bases placed east and west of slab. The sun passes from east to west, causing changing shadows and reflections on the black tiles.



MARY CORSE

PAINTINGS & PROPOSALS

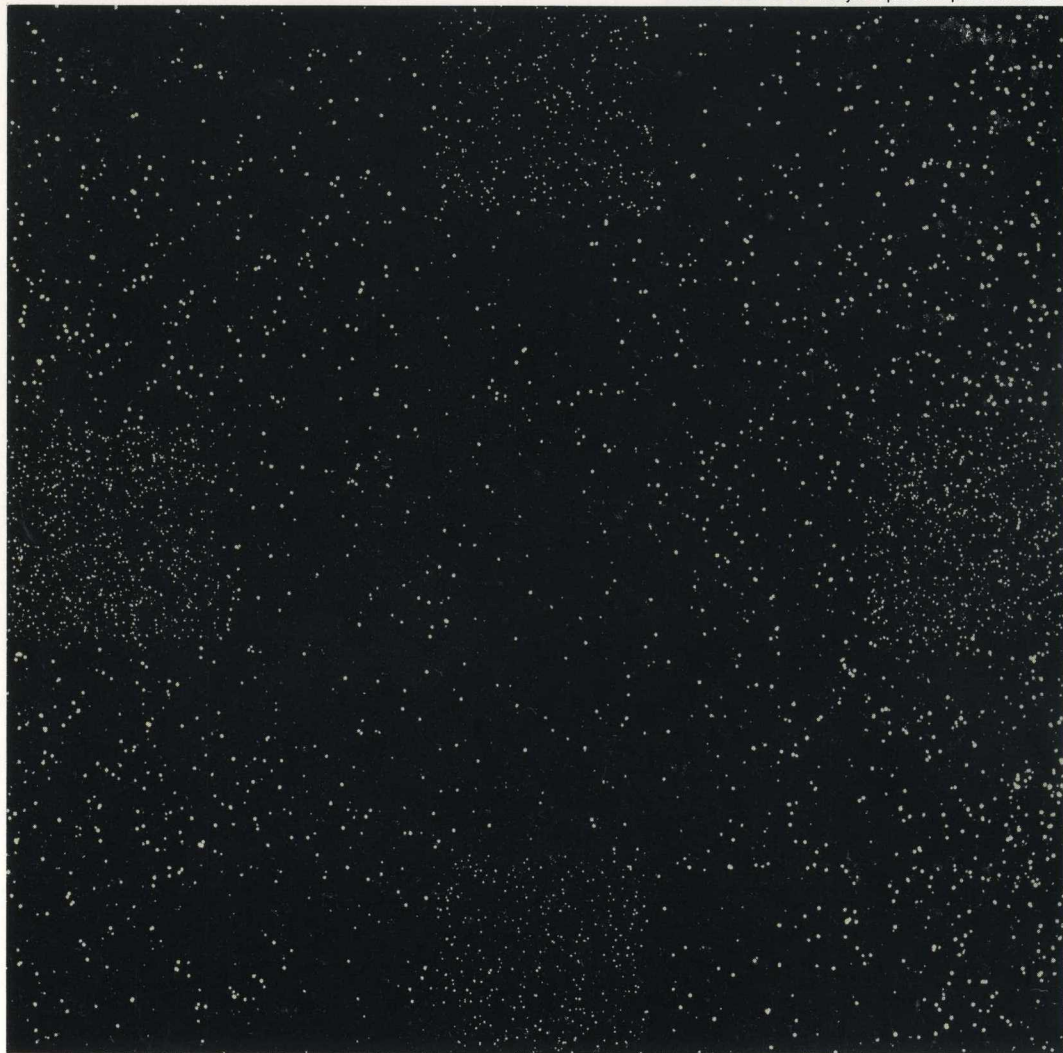
JULY 8-30, 1983

Untitled 1981. 9' x 9'. Acrylic squares in paint on canvas.

JANUS GALLERY

8000 MELROSE AVENUE, LOS ANGELES, CA 90046 / (213) 658-6084

ARTIST RECEPTION / FRIDAY, JULY 8 / 7 TO 9 P.M.



MARY CORSE
BIOGRAPHICAL DATA

BORN

1945, Berkeley, California

RESIDES

Topanga, California

EDUCATION

1967 University of California, Santa Barbara

1969 Chouinard Art Institute, Los Angeles, California, B.F.A.

SOLO EXHIBITIONS

1972 Joe LoGiudice, New York, New York

1975 Richard Bellamy, New York, New York

1979 Janus Gallery, Venice, California

1981 Clocktower, New York, New York

1983 Janus Gallery, Los Angeles, California

SELECTED GROUP EXHIBITIONS

1970 Whitney Annual, Whitney Museum, New York, New York

"Permutations — Light & Color," Museum of Contemporary Art, Chicago, Illinois

"Looking West," Joslyn Art Museum, Omaha, Nebraska

1971 "Ten Young Artists: Theodoran Awards," Guggenheim Museum,
New York, New York

"L.A. 6," Los Angeles County Museum of Art, Los Angeles

1972 "15 Los Angeles Artists," Pasadena Art Museum, Pasadena, California

"12 Statements Beyond the 60's," Detroit Institute of the Arts, Detroit, Michigan

Locksley-Shea Gallery, Minneapolis, Minnesota

Carl Soloway Gallery, Cincinnati, Ohio

1974 Richard Bellamy Gallery, New York, New York

1976 California Institute of Technology, Pasadena, California

"The Liberation: 14 American Artists," Corcoran Gallery, Washington, D.C.
One year European travel.

1978 "Exploration in Drawing," Janus Gallery, Venice, California

1980 "In The Constructivist Spirit," Janus Gallery, Venice, California

1981 "Decade: Los Angeles Painting in the Seventies," Art Center College of Design,
Pasadena, California

1983 "New Acquisitions: The Menil Collection," Rice Museum, Rice University,
Houston, Texas

"Young Talent Awards: 1963-1983," Los Angeles County Museum of Art

AWARDS

1969 Los Angeles County Museum of Art, New Talent Award

1970 Guggenheim Museum, New York, New York, Theodoran Award

1973 National Endowment for the Arts, Fellowship

REVIEWS

1971 Douglas Davis, *Newsweek*, November 15

1972 Joseph Masheck, *Artforum*

1974 Peter Plagens, *Artforum*, October

1979 William Wilson, *Los Angeles Times*, March 23

1981 *Village Voice*

SELECTED COLLECTIONS

Guggenheim Museum

Los Angeles County Museum of Art